

RICHARD ST. CLAIR

SIX SONGS

FOR SOPRANO AND PIANO

ON POEMS BY KENNETH PATCHEN

OPUS 28

1970-1971

1. Lowellville Cemetery: Twilight
Slowly - Distant and Desolate (♩ = 69)

Six Songs

Opus 28

Music by Richard St. Clair - 1970-1971
Words by Kenneth Patchen - 1952 *

Piano

Gone si-lence down low-ered sun O at this each of

ev-ery-thing here These poor knot-ted hands lost (a tempo)

Un-der the dark-ened foam of grass.

26

Stone unto stone and flesh unto flesh

26

crescendo

29

Scat-tered as cold pet - als on the floor of win-ter's own walk - ing.

33

Ritenu-to $\text{♩} = 92$

37 *Piu lento* $\text{♩} = 56$ *Accel. e cresc.* $\text{♩} = 88$ *Adagio* ($\text{♩} = 52$) *dim.*

All should be dark. And dark on dark for - e - ver Now. Sun - down and

37 $\text{♩} = 56$ *Accel.* $\text{♩} = 88$ *Adagio* ($\text{♩} = 52$) *ff*

-inuendo *sotto primo tempo*

42

world, too. As it is for them, ly-ing here. Why is it not? Why is it not

42

2. But of Life?
Moderately slow-very subdued ($\text{♩} = 90$)

3

What I want in heart - o Still-er, wid-er, near-er-

$\text{♩} = 90$

Piano pp
2 Ped. sempre

Said the tree Is that none come touch-ing for their

Piano (7: tacet)

own stuff an-y part of me. And o-ver him a

$\text{♩} = 96$ (poco mosso)
 $\text{♩} = 96$

Piano poco mosso

(Ped) *

wall of shift-ing you be-gan to build. lit-tle on lit-tle-like a wet shroud.

(ritardando-----)

3 ritardando-----
4

Tempo I° ($\text{♩} = 90$)

No birds came then. And with them stars strayed. His poor bran-ches

17 Tempo I° ($\text{♩} = 90$)

2 2 4 2 Ped.

4

20 trailed white and still. He wept. His loud-est cry went

20 un- heard So was Cru- ci - fix - ion's tree

piu forte

pp

molto meno forte

fff (pesante)

ritard. $J = 56$

ritard. $J = 56$

fff (pesante)

ritard. *piu*

Ped.

8va

3. Watching Neighbors' Children

Bright-Jovous ($J = 96$, or $J. = 64$)

Lit-tle gay bon-nets!

So many Bright pretty birds dancing by this morn-ing! In your candr-stick

marcato

mp

mf

crescendo

5:6

8va

9 stock-ings, where's a braver bunch! Jenny, Ann, Kate—

2 8 2 4 3 4

marc.

12 Which one will in yonder meadow meet old Bloody-Beard?

6 8 *sfz* *f* *mp* *grazioso* *p* *deftly* *più p*

marc.

15 Ah, stained be the lilies No eye see, or voice tell—

8 (3+5) 9 8

17 Ah,

6 8 *sfz* *diminuendo* *p* *ff* 8 (3+5) *sfz*

15

There are no rooms here Better go right on

poco calando *a tempo* *meno p*

(8va:)

- 8va -

21

No light shows This world is fin - ished, done

(v)

(8va:)

- 8va -

27

$\text{♩} = 100$

mp più mosso ed agitando *mfz* *len f e sempre cresc.*

(8va:)

- 8va - loco: *Ped.* *sfx* *Ped.* (h) *Ped.*

31

8va sfz *8va...* *tenuto* *pesante sfz* *2 sfz* *4 sfz*

Ped. *Ped.* *Ped.* *Ped.*

35 *a tempo* ($\text{♩} = 90$)

Let the dark come Let night strike Let no stone - Let no stone be

$\text{♩} = 90$

a tempo

39 *ritard.* $\text{♩} = 75$ $\text{♩} = 90$ *a tempo*
left un-turned — Let it be o-ver The lie too often told Truth

39 *ritard.* $\text{♩} = 90$ *a tempo* *poco r.fz* *pp*
it-self is eat-en a-way

44 $\text{♩} = 90$
Let it be o-ver and done with for-e-ver

50 *expiringly (mf diminal pp)* $\text{♩} = 180$ *ritard. ... metro.*
Let it be o-ver and done with for-e-ver

50 *expiringly* *mf dimin.* *rit. ... pp - molto.* *subito an? mto* *poco - a -*
Let it be o-ver and done with for-e-ver

54 *poco* *crescendo* *mf dimin.*
Hous-es for gris-ly whores Light to light fun-er-al

57 *cresc.* *sfz*
Hous-es for gris-ly whores Light to light fun-er-al

9 (♩=90) rit. - - - - ♩=76 accel. - - - -

59

trains

59

mp

ppp

3 4 *ritard.* - - - - //

pp

ritornare (accel.)

62

Tempo I° (♩=90)

62

al

tempo I° (♩=90)

8va - - - -

- 8va

67

Let it be o-ver and writ-ten off,

67

Tmmmm

6 8 2 4

(8va:) - - - - - 8va

72

ritard. - - - - ♩=76 ♩=90 ♩=78

72

every - bod - y's bad debt

[*ritard.* - - - - ♩=76 ♩=90 ♩=78

4 4 3 4 *a tempo* 2 4 3 4 *pp* *piu lento* *ppp*

(8va) - - - - - (8va)

5. The Cruel Kind Swans
Majestic, but inward $\text{♩} = 82$

10

Handwritten musical score for the first system. The vocal line (treble clef) has lyrics: "O face with-in the sky Heart up-on the". The piano accompaniment (grand staff) includes dynamic markings: *f*, *sfz*, *mp dimin.*, and *non ritard!*. The tempo is marked $\text{♩} = 82$.

Handwritten musical score for the second system. The vocal line (treble clef) has lyrics: "fields Watching guarding raising all that runs swims flies". The piano accompaniment (grand staff) includes dynamic markings: *pp*, *p delicate*, and *softly, but always growing*. The tempo is marked $\text{♩} = 41$. There are also markings for *(moving somewhat)* and *8m-l*.

Handwritten musical score for the third system. The vocal line (treble clef) has lyrics: "Peaceful the deer at their graz-ing Be side the". The piano accompaniment (grand staff) includes dynamic markings: *f (melodia)*, *sempre cresc.*, and *Pedal*. The tempo is marked $\text{♩} = 41$.

Handwritten musical score for the fourth system. The vocal line (treble clef) has lyrics: "snow-y toss-ing of swans All things". The piano accompaniment (grand staff) includes dynamic markings: *sfz*, *accent(> simile)*, and *Pedal sempre*. The tempo is marked $\text{♩} = 123$.

17 beau - full - y ner - ald - ing the birth - death of the

(Ped.) -

20 YEAR

(Ped.) -

23 27 lunga non troppo lunga

27 lunga 27 non tr. lunga

secco e leggiero pp

(Ped.) -

molto sotto il primo tempo ($\text{♩} = 56$)

($\text{♩} = \text{♩ sempre}$)

30 3 3

The red - leaf gray - ing to death That is al - ways birth a - gain

$\text{♩} = 56$

2 4 molto sotto il primo tempo

2 8 4 8 5 8

35 38 *f*

As the mold catches fire O always the flow-er-ing breath The

41 45 *rall. - - - - -* $\text{♩} = 46$

swans coming on greenish wing For all that tires

f *sempre* *e con forza* *p dolce* *dimin.* *rallentando* *pp*

6. The Constant Bridegrooms

In anguished boredom ($\text{♩} = 112$)

$\text{♩} = 112$

Far down the pur-ple wood coats of a com-pan-y of si-lent

p *sempre*

6 6

sol-diers flap id-ly in the wind There they have stood since ear-ly-

day - Faces turned in-cur-ious-ly to the sound of the dry
rustling of leaves in the wind. No com-mand
has reached them there; All si-lent they have stood As
though they were a-sleep — Now night dark-ens their
Piano tranquil, lulling (can Ped.) i.h. Ped.

30

Coats. — Far a - way Their

30

3 2 5 4 4 4

Ped. Ped.

8va.

rit. ----- ♩ = 60

34

names are spo - ken some - where at world's end

rit. ----- ♩ = 60

34

6 4

(ped) pp *

morendo pp sung to spoken 3

ppp

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Richard H. Clark